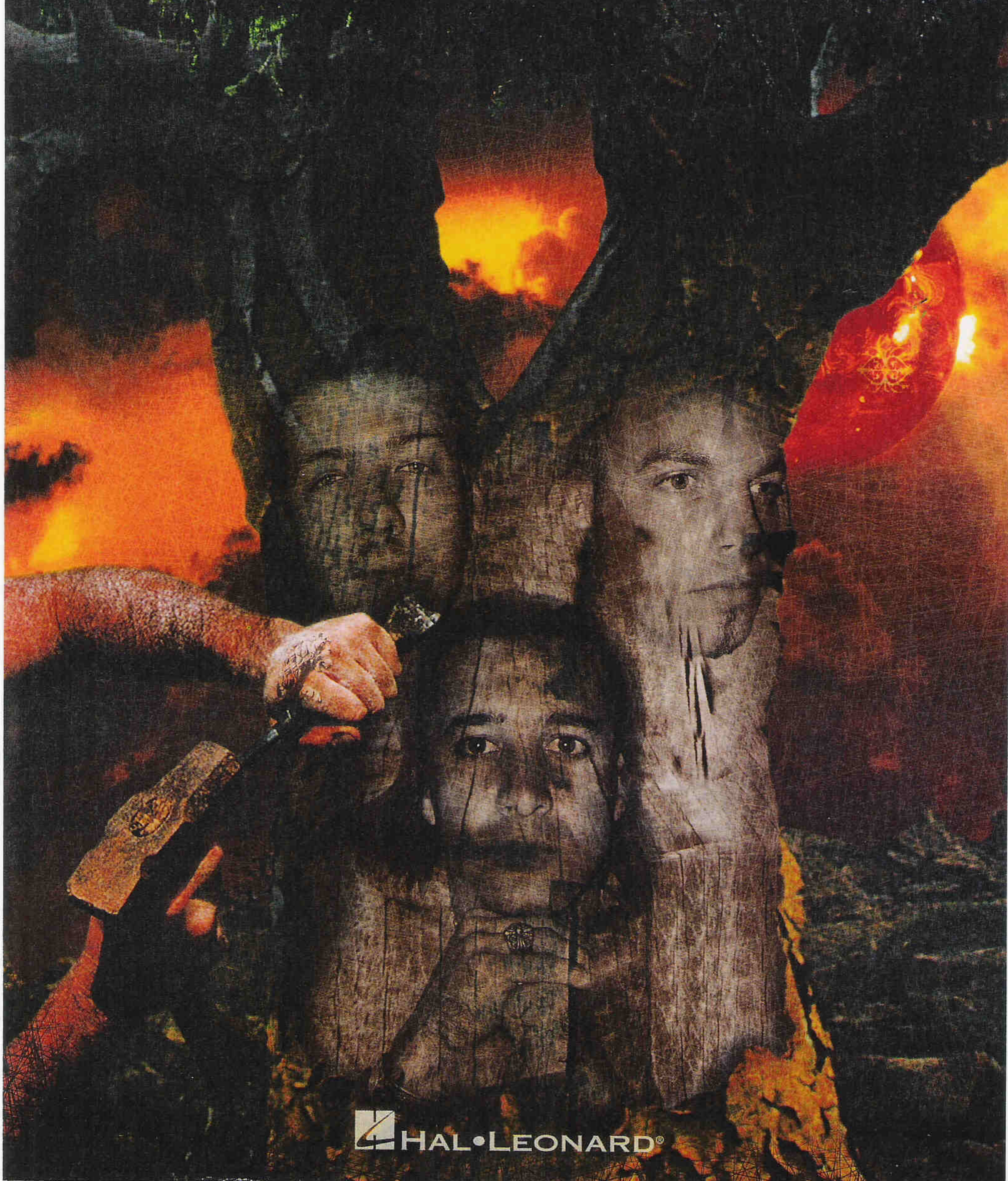




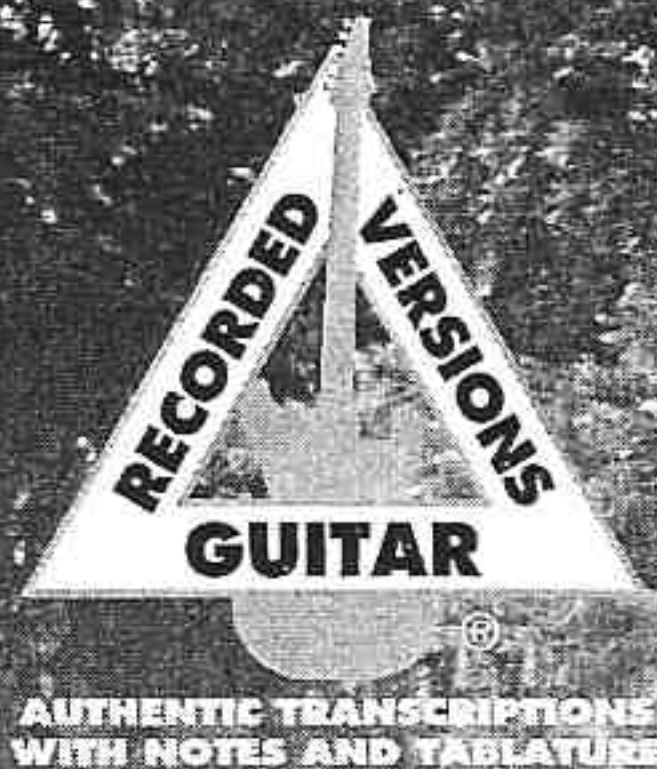
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

CREED

w e a t h e r e d



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<i>c o n t e n t s</i>	4	<i>bullets</i>
	12	<i>freedom fighter</i>
	17	<i>who's got my back?</i>
	25	<i>signs</i>
	34	<i>one last breath</i>
	40	<i>my sacrifice</i>
	47	<i>stand here with me</i>
	57	<i>weathered</i>
	68	<i>hide</i>
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Music transcriptions by Pete Billmann

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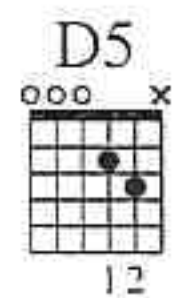
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Photo by Len Irish

Bullets

Words and Music by Mark Tremonti and Scott Stapp



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately ♩ = 82

Gtr. I (clean) ^{*}D5 Riff A Play 4 times
End Riff A

p

TAB

** Chord symbols reflect overall harmony.*

Verse

^{D5} ^{Bb(no5th)/D} ^{D5}

1. Spoken: Walkin' around, I hear the sounds of the earth seeking relief.

Riff B

mp
let ring

^{G5/D} ^{D5} ^{Bb(no5th)/D D5}

I'm trying to find a reason to live, but the mindless clutter my path.

End Riff B

let ring

Gtr. I: w/ Riff B

^{Bb(no5th)/D} ^{D5} ^{G5/D} ^{D5} ^{Bb(no5th)/D D5}

Oh, these thorns in my side. Oh, these thorns in my side. I know I have something free.

they shoot 'cause they want it. Shouted: I think they — shoot 'cause they

let ring

D5 Bb(no5th)/D C5/D

12 14 14 14 14 14 14 14 14 14/15 15 15 15 15/17
X X X X X X X X X X X X X X X
10 10 10 12 12 12 12 12 12 12/13 13 13 13 13/15
0 0 0 0 0 0 0 0 0 0 0 0 0 0

5

2nd time, Bkgd. Voc.: w/ Voc. Fill 1
N.C.

Gr. 2: w/ Riff D (6 times)

all _____ a - round _____ me. Come _____ on, _____ raise your head. _____
when _____ I'm _____ dis - graced (by) jeal - ou - sy and lies, _____ I

Those who _____ hide be - hind _____ the _____ shad - ows live _____ with _____ all that's
laugh a - loud 'cause my life _____ has got - ten in - side _____ some - one _____ else - 's

D5 Eb5 D5 Eb5 D5 Eb5 D5

dead. mind. }
Gtr. 2

Look at me, _____

Rhy. Fig. 1

P.M. - - - - - 1

P.M. - - - - - 1

13 12 12 12 12 12 15 12 12 12 12 12 13 12 12 12 12 0 13 12 0 10 12 0

0 1 0 1 0 1 3
0 1 0 1 0 1 2
0 1 0 1 0 1 0

The musical score for "Look at Me" by The Beatles is presented in a standard format. The top staff is the guitar part, written in treble clef with a key signature of one flat (B-flat). The lyrics "look at me, look at (At)" are written below the staff. The bottom staff is the bass part, written in treble clef with a key signature of one flat. The lyrics "look at me, look at (At)" are written below the staff. The score includes a guitar solo section marked "P.M." and a bass solo section marked "P.M.". The score is divided into measures by vertical bar lines. The lyrics are written below the staff, with some words in parentheses. The score is a black and white image.


Chord diagrams are provided for the guitar part:

- Eb5 D5 Eb5 D5 Eb5 D5
- Eb5 D5 Eb5 D5 Eb5 D5
- Eb5 D5 Eb5 D5 Eb5 D5

The lyrics are: look at me, look at (At)

The guitar solo section is marked "P.M." and the bass solo section is marked "P.M.". The score is divided into measures by vertical bar lines. The lyrics are written below the staff, with some words in parentheses. The score is a black and white image.

Voc. Fill 1



head. _____

E♭5 D5 E♭5 D5 E♭5 D5

E♭5 D5 E♭5 D5 E♭5 D5

E♭5 D5 E♭5 D5 E♭5 D5

E♭5 D5 E♭5 D5 E♭5 D5

Interlude

E♭5 D5 C5 D5 E♭5 D5 C5 D5 E♭5 D5 C5 D5 C5 D5 E♭5 D5 C5 D5 E♭5 D5 C5 D5

Gtr. 3 Rhy. Fig. 2A
(dist.)

 f

P.M. - - - - -

Gtr. 2 Rhy. Fig. 2

P.M. - - - - -

E♭5 D5 C5 D5 C5 D5 E♭5 D5 C5 D5 E♭5 D5 C5 D5 E♭5 D5 C5 D5 C5 D5

Yeah. _____
through my

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

[illegible]

Gtr. 4 (dist.)

pp
w/ dist.
w/ bar
P.H.

Gurs. 2 & 3

mf
P.H.
w/ bar

Gtr. 2 tacet

D5

Hey, _____

Riff E

Gtr. 3

p

all I want is what's real, some - thin' I touch and can

(9) 10 9

feel. I'll hold it close and nev - er let it go. — Said

End Riff E

7 9 10 9

Gtr. 3: w/ Riff E

why, — why do we live this life — with all this hate in -

D5

Gtr. 2

p

side? I'll give it a - way 'cause I don't want it no more.

Gtr. 4

w/ bar w/ bar

12 (12) 9 10 9 10 12/12

-1/2

P.M. — — P.M. — — P.M. — — P.M. — — P.M. — — P.M. — —

Please — help me find a place, — some - where far a -

Gtr. 3

mf

9 10

Gtr. 4

w/ bar

-1/2 -1/2

-1/2 -1/2

14 14 14 (14) 15 (15) (15) 14

-1/2

P.M. — — P.M. — — P.M. — —

way. — Yes, I'll go and you'll nev - er see me a - gain. Look at

12 10 11 13

w/ bar

12 X X 14 X X 12 14 13 14 14 13 14

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

Gtrs. 3 & 4 tacet

D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5

me, — look at

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

me, — (At

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

least look at me when you shoot a bul - let through my head, through my

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

head, Look at me, look at through my head. head. look at

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.) (2 times)
E♭5 D5 E♭5 D5 E♭5 D5

me. At least look at me when you

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

shoot a bul - let through my head, through my head, Look at through my

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
E♭5 D5 C5 D5 E♭5 D5 C5 D5 E♭5 D5 C5 D5 C5 D5 E♭5 D5 C5 D5 E♭5 D5 C5 D5

me. head.)

E♭5 D5 C5 D5 C5 D5 E♭5 D5 C5 D5 E♭5 D5 C5 D5 E♭5 D5 C5 D5 C5 D5

Look at me, look at

E♭5 D5 C5 D5 E♭5 D5 C5 D5 E♭5 D5 C5 D5 C5 D5 N.C.

me.

Gtrs. 2 & 3

me.

Freedom Fighter

Words and Music by Mark Tremonti and Scott Stapp

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 157

* Gtr. 1 (dist.)

** Dm7

mf *f*

TAB

X X X X X 0 0 3 5 3 0 0 3 5 3 0 0 3 5 3 0 0 3 5 3

* Doubled throughout

** Chords symbols reflect implied harmony.

1.

0 0 3 5 3 0 0 3 5 3 0 0 3 5 0 5 1/2 (5) 3 5 3 5 3

2.

Verse

Dm7

1. The mouths of en - vi - ous al - ways
man - y thoughts to share, all this

1/2 1/2 1/2 P.M.

5 5 5 (5) 3 5 3 5 3 0 0 3 5 3 0 0 3 5 3

find an - oth - er to door, while at the gates of par - a - dise they
en - er - gy to give. Un - like those who hide the truth, I

P.M.

0 0 3 5 3 0 0 3 5 3 0 0 3 5 3 0 0 3 5 3

beat us down — some more. — Our mis - sion's set — in stone — 'cause the
 tell it like — it is. — If the truth — will set you free, (I) feel

P.M. — — — — — 1/2 — — — — — P.M. — — — — —

0 0 3 5 0 5 (5) 3 5 3 5 3 0 0 3 5 3 0 0 3 5 3

1.
Interlude
D5 C5 G/B

comes be - fore a fall.
you the bell tolls. I'm just a

Rhy. Fig. 1

5 1/2 5 1/2 5 (5) 3 5 3 5 3

5 5 5 4 4 4

The musical score for 'So' by The Beatles is presented in two systems. The first system shows the guitar part with a treble clef and a key signature of one sharp (F#). Chord symbols G5, F#5, F5, A5, E5, G5, F5, D5, and F5 are placed above the staff. The second system shows the piano part with a treble clef and a key signature of one sharp. The piano part includes a melodic line and a bass line with a P.M. (Pedal Marking) instruction. The guitar part includes a melodic line and a bass line with a P.M. instruction. The score is labeled '2. So' and 'End Rhy. Fig. 1'.

2.

Chorus
Gtr. 1: w/ Rhy. Fig. 1

D5 C5 G/B G5 F#5

free - dom fight - er, no re - morse. — Rag - in' on — in ho - ly war. —

F5 A5 E5 G5 F5 D5 F5

Soon there'll come a — day when you're face to face — with

To Coda ⊕

D5 C5 A5 D5 G5 Bb5 G5

me, — face to face — with

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. — — — P.M. — — — P.M. — — —

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

D5 C5 A5 D5 G5 Bb5 G5

me, — face to face — with

D5 C5 A5 D5 G5 Bb5 G5

me, — face to face — with

Interlude

D5 C5 A5 D5 G5 Bb5 G5

me. —

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

mf P.M. — — — — —

D5 Eb5 C5 D5 C5 A5 D5 G5 Bb5 G5

P.M. ———— P.M. ————

0 0 0 0 0 0 13 10 0 0 0 10 7 0 5 5 5

Bridge

Gtr. 1: w/ Rhy. Fig. 3 (3 times)

C5 A5 D5 G5 Bb5 G5

D5

Can't you hear — us com - in'? Peo - ple march - in' all — a - round.

D5 C5 A5 D5 G5 Bb5 G5

Can't you see — we're com - in'? Close your eyes, — it's o - ver now. —

D5 C5 A5 D5 G5 Bb5 G5

Can't you hear — us com - in'? — The fight has on - ly just be - gun. —

D5 C5 A5 D5 G5 Bb5 C5 A5 D5 G5 Bb5 C5 A5 D5 G5 Bb5 G5

Can't you see — we're com - in? —

Gtr. 1

P.M. ———— f

0 0 0 0 10 7 0 5 5 0 10 7 0 5 5 0 10 7 0 5 5 0 10 7 0 5 5 0

D5 Eb5

Hey!

Rhy. Fig. 4

2 0 1 0 3 0 2 0 1 0 3 0 2 0 1 0 3 0 3 3 3

D5

Can't you see we're

End Rhy. Fig. 4

Eb5 F5

Gtr. 1: w/ Rhy. Fig. 4

D5

com - in'? (Can't you see we're com - in') Eb5

D5

Can't you hear us com - in'? I'm just a

Eb5 F5

D.S. al Coda

⊕ Coda

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1

D5 C5 G/B

Free - dom fight - er, no re - morse. Rag - in' on in

me.

G5 F#5 F5 A5 E5

ho - ly war. Soon there'll come a day when you're

G5 F5 D5 F5 G5 F5 D5 F5 G5 F5 D5 F5 D5 N.C.

face to face with, face to face with, face to face with me.

Gtr. 2 (dist.)

mf w/ wah-wah

Gtr. 1

P.M. P.M.

Who's Got My Back?

Words and Music by Mark Tremonti and Scott Stapp

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Slowly ♩ = 67

Gtr. 1
(clean) (Cherokee Indian prayer)

* D5

1:05

pp cresc.
w/ fingers

TAB

*Chord symbols reflect implied harmony.

D
Riff A

mp

** 8va

loco

**Upstemmed notes only

End Riff A

Verse

D

1. Run, still hide. time. All that was sa -
All that has been

*Upstemmed notes only

[illegible][illegible]

**Upstemmed notes only

[illegible]

***Upstemmed notes only

- der }
- er }

to rest our _____ head _____ on, _____

loco

To Coda 1 ⊕

to rest our _____ head _____ on, _____

Interlude

D

to rest our _____ head _____ on. _____

Gtr. 1

w/ pick

Gtr. 2 (clean)

mp
let ring throughout
w/ pick

D

D5

*Composite arrangement

[illegible]

p
w/ fingers

Gtr. 1: w/ Riff A
Gtr. 2 tacet
D

2. There's

⊕ Coda 1

Gtr. 1 tacet

[illegible]

§ § Chorus


D

Who's got my back now, _

P.M. — — — — —

12 12 12 12 12 12 12 12 12 12 12 12 11 11 11
 10 X X X X X X X X X X X X 9 9 9
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

_____ when all we have left _____ is de - cep - tive, so _____ dis - con - nect -

To Coda 2 

[illegible]

1. 2.

Bridge
D

What is the truth —

Gtr. 2 Riff B End Riff B

P.M. —

Gtr. 3

Gtr. 2: w/ Riff B (1 1/2 times)

now? Tell me the truth now.

What is the truth — now? —

Gtr. 2

slight P.M. —

Gtr. 3

*Vol. swell Pitch: C

mf

fdbk.

Gtr. 2 tacet

What is the truth —

Riff C

Gtr. 3

P.M. — — — —

End Riff C

Gtr. 3: w/ Riff C

now? Tell us the truth.

*D.S.S. al Coda 2
(take 1st ending)*

⊕ Coda 2

Gtr. 3

11 12 12 12 12 12 12 15 15 15 15 15 15 3 12 11 9
 X X X X X X X X X X X X X X X X X X
 9 10 10 10 10 10 10 13 13 13 13 13 0 0 1 10 9 7
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

What is the truth

Gtr. 3

11 12 12 12 12 12 12 14 14 14 14 14
 X X X X X X X X X X X X X X X X
 9 10 10 10 10 10 10 12 12 12 12 12
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Outro

Gtr. 3: w/ Riff C (till fade)

D

now? Tell us the truth now.

What is the truth now? Tell us the truth

now. Tell me the truth now.

Play 5 times & fade

(Cherokee Indian prayer)
37 sec.

Cherokee Indian prayer

Signs

Words and Music by Mark Tremonti and Scott Stapp

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately slow $\text{♩} = 84$

* Gtr. 5 (dist.)

N.C.

mp

TAB

* Two gtrs. arr. for one.

** Gtr. 4 (dist.)

mp

** Gtrs. 2 & 3 (dist.)

mf
divisi fdbk.
don't pick

TAB

Pitch: C#

** Gtr. 4 plays notes on 4th string; Gtrs. 2 & 3 play notes on 6th string.

Gtr. 1 (dist.)

mf

fdbk.
don't pick

w/ wah-wah as filter

P.H.

TAB

Pitch: E F

Gtr. 5

Staff 1: Musical notation for Gtr. 5, featuring a melodic line with a final triplet of eighth notes marked *f* and P.M. (Palm Mute).

Staff 2: Fretboard diagram for Gtr. 5, showing fret numbers 11, (11), 9, 9, 9, 11, (11), 9, 11, 11, 2, 2, 2.

Gtr. 4

Staff 1: Musical notation for Gtr. 4, featuring a melodic line.

Staff 2: Fretboard diagram for Gtr. 4, showing fret numbers 7, (7), 6, 7, (7), 6, 7, (7), 6, 7, 2, 2, 2.

Gtrs. 2 & 3
divisi

Staff 1: Musical notation for Gtrs. 2 & 3, featuring a melodic line.

Staff 2: Fretboard diagram for Gtrs. 2 & 3, showing fret numbers 7, (7), 6, 7, (7), 6, 7, (7), 6, 7, 2, 2, 2.

Gtr. 1

Staff 1: Musical notation for Gtr. 1, featuring a melodic line with a final *8va* (octave) flourish.

Staff 2: Fretboard diagram for Gtr. 1, showing fret numbers 2, (2), 0, 2, (2), 0, 0, 2, (2), 0, 2, E, F, E, 2, (2), 0, 0.

Annotations: P.H. (Pick Harmonic), *semi-harm.* (Semi-harmonic), *Harm. w/ bar* (Harmonic with bar), *3.25*, *F#*.

Gtr. 6 (dist.)

Staff 1: Musical notation for Gtr. 6 (dist.), featuring a melodic line.

Staff 2: Fretboard diagram for Gtr. 6 (dist.), showing fret numbers 2, (2), 0, 2, (2), 0, 2, (2), 0, 2, (2), 0, 7, X, X, X.

Annotations: *mf* (mezzo-forte), *Harm. w/ bar* (Harmonic with bar), *-1 1/2*.

Gtrs. 1, 4 & 6 tacet

Staff 1: Musical notation for Gtr. 5, featuring a melodic line with a final *G5* (5th fret, 5th string) flourish.

Staff 2: Fretboard diagram for Gtr. 5, showing fret numbers 11, (11), 9, 11, (11), 9, 11, (11), 9, 11, (11), 9, 11, (11), 9, 11, (11), 9.

Annotations: *F#5*, *G5*, *F#5*, *E5*.

Gtrs. 2 & 3

Staff 1: Musical notation for Gtrs. 2 & 3, featuring a melodic line.

Staff 2: Fretboard diagram for Gtrs. 2 & 3, showing fret numbers 4, (4), 2, 4, (4), 2, 4, (4), 2, 4, (4), 2, 4, (4), 2, 4, (4), 2.

* Chord symbols reflect implied harmony.

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

it's Time served on the earth does - n't mean you grow in
a de - ci - sion to stop the di - vi - sion in your

End Rhy. Fig. 1A

1/2 1/2 1/2 P.M. - - - - - P.M. P.M.

loco

1/2 1/2 1/2 P.M. - - - - - P.M. P.M.

End Rhy. Fig. 1

1/2 1/2 1/2 P.M. - - - - - P.M. P.M.

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

Gtr. 5: w/ Rhy. Fig. 1A (3 times)

2nd time, Gtr. 3: w/ Rhy. Fig. 1 (1st meas.)

2nd time, Gtrs. 2 & 3: w/ Rhy. Fills 2 & 2A

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 N.C.

— mind, —
— life, —

grow in —
in our —

Gtr. 2

1/2 1/2 1/2 1/2 P.H.

Pitch: B

Rhy. Fill 2
Gtr. 2

1/2 1/2

rake →

Rhy. Fill 2A
Gtr. 3

1/2 1/4

semi-harm.

2nd time, Gtr. 3: w/ Rhy. Fig. 1 (last 2 meas.)

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

mind. _____
lives. _____

1/2 1/2 1/2 P.M. - - - - - P.M. P.M.

4/2 (4/2) 2/0 4/2 (4/2) 2/0 4/2 (4/2) 2/0 2/0 4/2 5/3 4/2 2/0 2/0 4/2 5/3 4/2 2/0 2/0 4/2 5/3 4/2 2/0

Gtr. 2: w/ Rhy. Fig. 1
2nd time, Gtr. 3: w/ Rhy. Fig. 1

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 N.C.

This is not a - bout God. _____
This is not a - bout (God.) _____
sex. _____ (Sex.)

* Bkgd. Voc. w/ echo repeats

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

Spir - it - 'al in - sin - u - a - tions seem to the shock _____ our na -
We all know sex sells _____ and to the whole world is buy -

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 N.C.

tion, _____ our na -
in'. _____ We're buy -

Gtr. 2

1/2 1/2 1/2 1/2 P.S.

4/2 (4/2) 2/0 4/2 (4/2) 2/0 4/2 (4/2) 2/0 4/2 (4/2) 2/0 X

Gtr. 3

1/2 1/2 1/2 1/2 P.S. - - - - - Harm.

4/2 (4/2) 2/0 4/2 (4/2) 2/0 4/2 (4/2) 2/0 4/2 (4/2) 2/0 X X X X X 3

Pitch: B

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

tion, yeah. _____
in', yeah. _____

1/2 1/2 1/2

4 2 (4) 2 0 2 0 4 2 5 3 4 2 2 0 2 0 4 2 5 3 4 2 2 0 4 2 5 3 4 2 2 0

P.M. - - - - - P.M. P.M.

Chorus

Cadd9 G/B

Come with me, I'm fading

Gtrs. 2 & 3

P.M.— P.M.—

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 12
10

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 12
10 10 10 10 7 7 7 7

To Coda ⊕

G D5 A/C#

un - der - neath the lights.

P.M. ————

2 0 0 0 0 0 2 0 0 4 4 4 4 4 4 4 10

Cadd9 G/B

Come with me, come with me,

P.M. P.M. P.M.

G5 F#m

come with me now.

P.M.

Interlude

Gtrs. 2, 3 & 5: w/ Rhy. Figs. 1 & 1A

F#5 G5 F#5 E5

F#5 G5 F#5 E5

F#5 G5 F#5 E5

F#5 G5 F#5 E5 N.C.

D.S. al Coda

F#5 G5 F#5 E5

F#5 G5 F#5 E5

F#5 G5 F#5 E5

F#5 G5 F#5 E5

F#5 G5 F#5 E5 F#5 G5 F#5 E5

Coda

D5

A/C#

C5

Come with me,

G/B

G5

come with me,

come with me now.

P.M.

Interlude
N.C.

F#m

Riff A

End Riff A

2
4
4
2

3 3 3 2 3 0 3 3 3 2 3 0

* Gtr. 2 w/ amp tremolo set for sixteenth-note regeneration w/ three repeats.
Gtr. 3 w/ heavy phaser

Bridge

Gtrs. 2 & 3: w/ Riff A (1 1/2 times)
N.C.

Can't you see the signs, see the signs now? _ Can't you see the signs,

E5 G5 C5 G5 B5 G5 E5 1., 2., 3. G5 C5 G5 B5 G5 E5

see the signs now? _ Can't you see the signs, see the signs now? _

Gtrs. 2 & 3 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. - - - - effects off

3 3 3 2 2 2 2 5 0 5 5 0 4 5 2 2 5 0 5 5 0 4 5 2 2 5 0 5 5 0 4 5 2 2

4. G5 C5 G5 B5 G5 E5 G5 C5 G5 B5 G5 E5 G5 C5 G5 B5 E5

see the signs now? _ Yeah! Come on!

P.M. - - - -

** Played behind the beat.

5 0 5 5 0 4 5 2 2 5 5 5 4 5 2 2 5 5 5 4 5 2 2 5 5 5 4 5 2 2

Chorus

G5 C5 G5 B5 G5 E5 G5 C5 G5 B5 G5 E5 C5

See 'em now? Yeah! Come with me,

5 5 5 4 5 2 2 5 5 5 4 5 2 2 10 10 10 10 10 10 10 10 0 0

G/B

I'm fad - ing un - der - neath the lights.

P.M. - - -

D5

A/C#

C5

Come with me,

G/B

G5

F#m

come with me, come with me now.

P.M. - - -

Outro

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 1/2 times)

G5

C5

G5

B5

G5 E5

G5

C5

G5

B5

G5

E5

Can't you see them, see the signs? You see them, all the

1.

2.

G5

C5

G5

B5

G5 E5

G5

C5

G5

B5

G5 E5

G5

C5

G5

B5

G5 E5

signs, we see them. signs, we see them.

Gtrs. 2 & 3

P.M. - - -

One Last Breath

Words and Music by Mark Tremonti and Scott Stapp

Intro

Slowly ♩ = 63

*D Riff A A Bm G5

Gtr. 1 (clean)

mp
w/ fingers
let ring throughout

2 5 0 2 3 0 2 3 3 5 5 3 2 3 4 3 2 3 4 4 0 0 0 2 3 2

0 0 0 0 0 0 2 2 4 4 0 0 0 3

*Chord symbols reflect implied harmony.

D A Bsus2 G End Riff A

2 3 2 0 2 0 3 2 2 2 3 2 2 4 0 2 4 4 2 2 4 0 0 0 3 3 0 0

0 0 0 4 0 2 2 2 4 0 2 4 4 0 0 0 0 0

Verse

Gtr. 1: w/ Riff A (2 times)

D A Bm G5

1. Please come now, — I think I'm fall - ing. — I'm hold-ing on to all I think — is — safe. —

D A Bsus2 G

— It seems I found the road — to no - where — and I'm try - ing to — es - cape. —

D A Bm G5

— I yelled — back when I — heard thun - der but I'm down to one — last breath —

**w/ echo

D A Bsus2 G

— and with it, let — me say, — let me say... —

Chorus
D F#7add4 Bsus4 G5

Hold _ me now, _ I'm six feet from the edge _ and I'm think - ing _

Gtr. 1 Rhy. Fig. 1

D F#7add4 Bsus4 G5

_ (that) may - be six _ feet ain't so far _ down. _

End Rhy. Fig. 1

Interlude
Gtr. 1: w/ Riff A
D A Bm G5 D A Bsus2 G

Verse
Gtr. 1: w/ Riff A (2 times)
D A Bm G5

2. I'm look - ing down _ now that it's o - ver, _ re - flect - ing on all of my _ mis - takes. _

D A Bsus2 G

_ I thought I found _ the road _ to some - where, _ some - where _ in _ His _ grace. _

D A Bm G5

I cried out, "Heav-en save me" but I'm down to one last breath

*w/ echo

D A Bsus2 G

and with it, let me say, let me say...

Gtr. 2 (dist.)

f Harm. *

Gtr. 3 (dist.)

Pitch: A
*Harmonic located three-tenths the distance between 3rd and 4th frets.

f P.M. - - - - -

Chorus

D5 F# B5 G

Hold me now, I'm six feet from the edge and I'm think-ing

Rhy. Fig. 2

** Gtrs. 2 & 3

**Composite arrangement

D5 F# B5 G

(that) may be six feet ain't so far down.

End Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2
 2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 3 meas.)

D5 F# B5 G

Hold _ me now, _ I'm six feet from _ the edge _ and I'm think - ing _

To Coda ⊕

D5 F# B5 G

(that) may - be six _ feet ain't so far _ down. _

B5 G B5 G

I'm so far _ down. _

Gtrs. 2 & 3

Bridge

Bm/E

G D Dsus4 D A5

Sad _ eyes fol - low _ me _ but I still be -

Rhy. Fig. 3

B5 G

lieve _ there's some - thing left _ for me. _ So

End Rhy. Fig. 3

Gtrs. 2 & 3: w/ Rhy. Fig. 3
Bm/E

G D Dsus4 D A5

please come stay _____ with _____ me _____ 'cause I still be -

B5 G

lieve _____ there's some - thing left _____ for you and me, for you and me, for you and me. _____

Interlude

Gtr. 1: w/ Rhy. Fig. 1
D F#7add4 Bsus4 G5 Gtrs. 2 & 3 tacet D F#7add4

Hold _____ me now, _____ I'm

Gtrs. 2 & 3

pp

D.S. al Coda

Bsus4 G5

six feet from _____ the edge _____ and I'm think - ing... _____

Gtr. 1

*w/ echo

⊕ Coda

Outro
A tempo
D

B5 G rit. A

so far down. Please come now, I think I'm fall -

Gtr. 1

Gtrs. 2 & 3

rit.

*Continue to fret strings. next 2 3/4 meas.

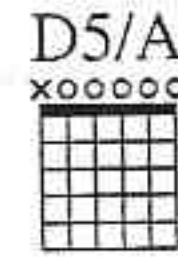
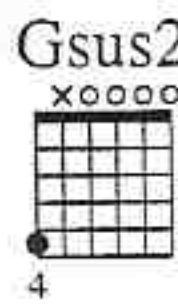
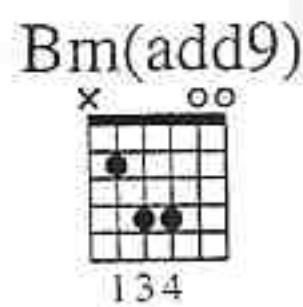
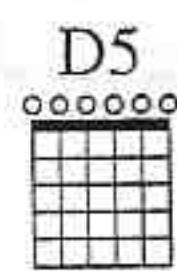
Bm G5

ing. I'm hold - ing on to all I think is safe.

rit.

don't pick

Words and Music by Mark Tremonti and Scott Stapp



Tuning:
(low to high) D-A-D-A-D-D

Intro

Slowly ♩ = 71

$$* \text{Bm}(\text{add9})$$

Gtrs. 1 (acous.)
& 2 (elec.)

w/ clean tone
let ring throughout

*Chord symbols reflect basic harmony.

Gtrs. 1 & 2

Dsus4

Bm9

Gsus2

**Gtr. 3 (elec.)

*** p —
w/ dist.
fdbk.

**Two gtrs. art. for one.

***Vol. swell

Gtrs. 1 & 2 tacet

Gtr. 3

f

Bm(add9)

G5

Gsus2

G

Gsus2

D5

1. Hel -

P.M. - - - 4

Verse

D

lo my friend, we meet a - gain. It's been a while; where should we be - gin?
seen our share of ups and downs. Oh, how quick-ly life can turn a - round

Bm(add9)

G5

Gsus2

It feels like for - ev - er. With -
in an in - stant. It

let ring - - -

D

in my heart are mem - o - ries of per - fect love that you gave to me.
feels so good to re - u - nite, with - in your self and with - in your mind.

Bm(add9)

G5

Gsus2

Oh, I re - mem - ber. When you are
Let's find peace there. 'Cause when you are

P.S.

§ Chorus

3rd time, Gtrs. 1 & 2 tacet

3rd time, Gtr. 3: w/ Rhy. Fill 1

D5

D5/C#

Bsus2

Bm

G5

with me, I'm free, I'm care - less, I be - lieve.

3rd time, Gtr. 3: w/ Rhy. Fill 2

D5

G5

D5

5

C

F5

D5

A - bove

- ers _____

we'll

The musical score is presented in three systems. The top system shows the vocal melody in G major (one sharp) and 4/4 time. The lyrics "A - bove all the oth - ers we'll" are written below the notes. The middle system continues the vocal melody and includes piano accompaniment for the left hand, marked with "P.M." (Piano Moderato). The bottom system shows the piano accompaniment for the right hand, featuring a series of chords and a final cadence. The score is a page from a music book, with the page number "13" visible in the top right corner.

Rhy. Fill 1

Gtr. 3

Rhy. Fill 1
Gtr. 3

let ring - - - -

7 5 2

Rhy. Fill 2

Gtr. 3

Rhy. Fill 2
Gtr. 3

let ring -- -- -- let ring -- -- -- let ring -- -- -- let ring -- -- -- -- --

2 2 7 5 2 4 4 4 0 0 0 4 4 4 0 0 0 4 4 4 4 4 4

D5/C# Bsus2 G5 D5 G5 F5 D5 F5 D5

fly. This brings tears to my eyes. My sac - ri - fice.

P.M. -

1. Interlude

D

Bm(add9)

G5

Gsus2

D5

2. We've

P.M. -

2. Interlude

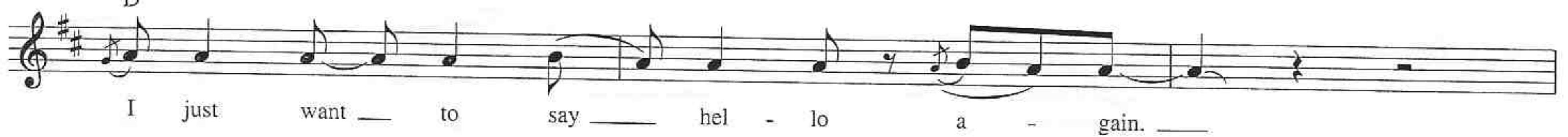
D

Riff A End Riff A

P.M. P.M. P.M. P.M. -

Bridge

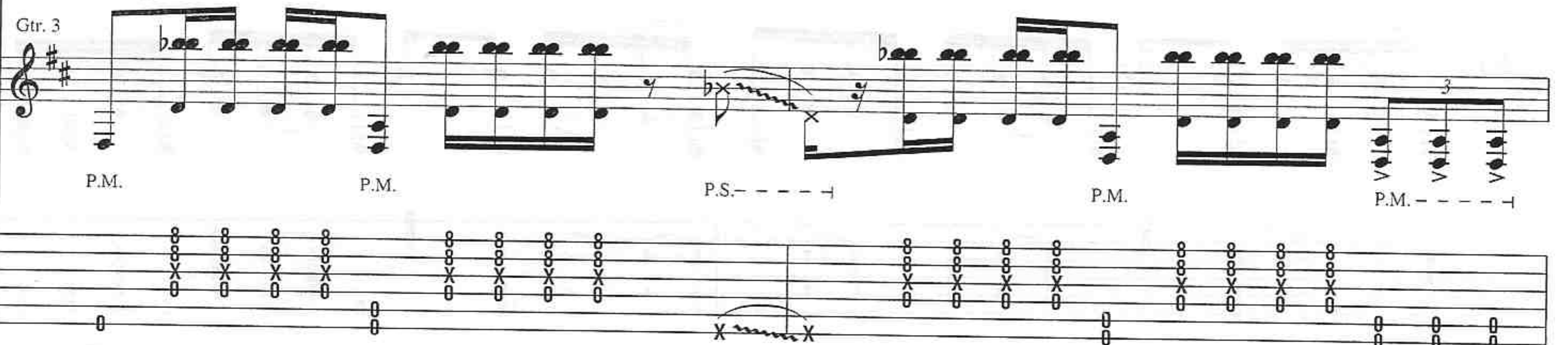
Gtr. 3: w/ Riff A (3 times)
D



Bb/D

D5

Rhy. Fig. 1



D

Chorus

D5

Gtr. 1

mp

'Cause when you are with me, I'm

Gtr. 2

mp w/ flanger

Gtr. 3

End Rhy. Fig. 1

pp

⊕ Coda

Bridge

Gtr. 3: w/ Riff A (3 times)

D

My sac - ri - fice. (I just want to say

hel - lo a-gain.) I just want to say hel - lo a - gain.

Gtr. 3: w/ Rhy. Fig. 1

Bb/D

My sac - ri - fice.

Outro

Begin fade

D5

Gtr. 4 (elec.)

D5/C#

Bm(add9)

Gsus2

mp

w/ slight dist.

let ring throughout

My sac - ri - fice.

My sac - ri - fice.

Stand Here With Me

Words and Music by Mark Tremonti and Scott Stapp

Open D tuning:
(low to high) D-A-D-F#-A-D

Intro

Moderately slow ♩ = 78

Gtr. 1
(clean)

* A

Riff A

Gmaj7(no3rd)

mp
let ring throughout

* Chord symbols reflect implied harmony.

D

End Riff A

Gtr. 1 tacet

A

Riff B

** Gtrs. 2 & 3 (dist.)

Gmaj7(no3rd)

f

** Composite arrangement

D

End Riff B

Verse

Gtrs. 2 & 3: w/ Riff A

A

Gmaj7(no3rd)

1. You al - ways reached _ out to me, and helped _ me be - lieve. _

D Gtrs. 2 & 3: w/ Riff B A

All those mem - o - ries we share,

Gmaj7(no3rd) D

I will cher - ish ev - 'ry one of them. For the

Gtrs. 2 & 3: w/ Riff A A Gmaj7(no3rd) D

truth of it is, there's a right way to live and you showed me.

Gtrs. 2 & 3: w/ Riff B (1st 2 meas.) A Gmaj7(no3rd)

So now you live on in the words of a song; you're a

D

mel - o - dy. 'Cause

Riff C Gtrs. 2 & 3 End Riff C

mel - o - dy. 'Cause

Chorus D N.C. C5 G/B Bb5 D5 F D5 F5 G5

you stand here with me now, yeah.

Rhy. Fig. 1

you stand here with me now, yeah.

A Gmaj7(no3rd)

I'll give you ev - 'ry - thing - I have — and still fall short - of what you've

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "I'll give you ev - 'ry - thing - I have — and still fall short - of what you've". The guitar line is in treble clef and contains a series of fret numbers: 0, 11, 12, 0, 11, 12, 0, 12, 14, 11, 12, 12, 0, 10, 12, 10, 10, 10, 10, 12, 13, 13, 12, 12, 0.

D

done for me. — In this

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "done for me. — In this". The guitar line is in treble clef and contains a series of fret numbers: 0, 4, 5, 7, 7, 9, 7, 8, 0, 0, 4, 5, 7, 7, 9, 7, 8, 1, (8), 0, 0, 0, 0.

Gtrs. 2 & 3: w/ Riff B A Gmaj7(no3rd)

life that I live, — I hope I can give — love un -

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "life that I live, — I hope I can give — love un -". The guitar line is in treble clef and contains a series of fret numbers: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

D Gtrs. 2 & 3: w/ Riff A (1st 2 meas.) A

self - ish - ly. — I've learned the world - is big - ger than

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "self - ish - ly. — I've learned the world - is big - ger than". The guitar line is in treble clef and contains a series of fret numbers: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Gmaj7(no3rd) Gtrs. 2 & 3: w/ Riff C D

me. — You're my dai - ly dose - of re - al - i - ty. — 'Cause

The fifth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "me. — You're my dai - ly dose - of re - al - i - ty. — 'Cause". The guitar line is in treble clef and contains a series of fret numbers: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Chorus
D N.C.

D N.C.

C5

G/B

Bb5

D5

F

D5 F5 G5

you stand_ here_ with_ me now, _____ yeah. _

Gtrs. 2 & 3

string noise w/ bar

7 5 0 (7 5 0) -2 1/2

D5

D N.C.

'Cause you stand here with me

Gtr. 3

Harm. - - - - -

Gtr. 2

w/ bar

-2 1/2

D5

(On and on we sing this song.) 'Cause you stand here with me.

Gtr. 4 (dist.)

f 1/2

Gtr. 3

w/ slide steady gliss. w/ o slide P.M. - - - - -

Gtr. 2

w/ bar - - - - -

Guitar Solo

C G/B Bb5 D5 F D5 F5 G5

P.M. - - - P.M. - P.M. -

w/ bar - - -

The musical score is written for guitar tracks 2, 3, and 4, along with a guitar solo section. The key signature is one sharp (F#). The vocal line is at the top, with lyrics: "(On and on we sing this song.) 'Cause you stand here with me." The guitar parts are arranged in three systems. The first system shows Gtr. 4 (dist.) with a final note marked *f* and a 1/2 bend. The second system shows Gtr. 3 with a slide and glissando, and Gtr. 2 with a bar. The third system shows the guitar solo with various chords (C, G/B, Bb5, D5, F, D5, F5, G5) and specific fret numbers (8, 10, 11, 12, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The solo section includes a bar and a bend.

Gtr. 4

D5 C5 G/B

8va

16 17 (17) 16 15 17 19 18 17 10 10 (18)

0

Gtrs. 2 & 3

0 0 0 3 5 0 0 0 0 4 5 5 5 5 5 5 5 0 2

Bb5 **D5** **F** **D5** **F5** **G5** **D5** **8va**

loco

3

semi-harm. P.M.

7 8 10 8 7 8 8 10 10 8 10 8 11 8 10 8 (8) 16 14 16

15 0

3 1 3 1 0 0 3 3 3 0 3 5 5 5 0 19 0

A5 **Gmaj7(no3rd)**

8va

17 16 14 16 17 16 14 16 17 16 14 16 17 16 14 16 17 16 14 16

mp

7 8 4 8

7 7 7 X X X 4 5 5 X X X

D 8va

A5

P.M.

Gmaj7(no3rd)

Outro

Gtr. 4 tacet

D

On ____ and ____ on ____ we sing.

8va

loco

Riff D

mf

A

Gmaj7(no3rd)

On ____ and ____ on ____ we sing.

Gtrs. 2 & 3

End Riff D

Gtrs. 2 & 3: w/ Riff D (3 times)

D

A

On ___ and ___ on ___ we sing. On ___ and ___ on ___ we sing.

(On and on ___ we sing ___ this song. _____)

Gmaj7(no3rd)

D

On ___ and ___ on ___ we sing. On ___ and ___ on ___ we sing.

On and on ___ we sing ___ this song. _____ On and on ___ we sing ___ this song. _____

'Cause you stand _ here _____ with ___ me.

A

Gmaj7(no3rd)

On ___ and ___ on ___ we sing. On ___ and ___ on ___ we sing.

On and on ___ we sing ___ this song. _____ On and on ___ we sing ___ this song. _____

'Cause you stand _ here _____ with ___ me. ('Cause

D

A

On ___ and ___ on ___ we sing. On ___ and ___ on ___ we sing.

On and on ___ we sing ___ this song. _____ On and on ___ we sing ___ this song. _____

you stand _ here _____ with ___ me. 'Cause you stand _ here _____ with ___ me. 'Cause

Gmaj7(no3rd) D

On ___ and ___ on ___ we sing. On ___ and ___ on ___ we sing.

On and on ___ we sing _ this song. ___ On and on ___ we sing _ this song. ___

you stand _ here ___ with ___ me. 'Cause you stand _ here ___ with ___ me. 'Cause

Gtrs. 2 & 3

0 0 0 4 5 0 7 9 7 8 (8) 0

A Gtrs. 2 & 3 tacet N.C.

On ___ and ___ on ___ we sing. On ___ and ___ on ___ we sing.

On and on ___ we sing _ this song. ___ On and on ___ we sing _ this song.) ___

you stand _ here ___ with ___ me.) 'Cause you stand _ here ___ with ___ me. 'Cause you stand _ here _ with _ me.

Weathered

Words and Music by Mark Tremonti and Scott Stapp

Tuning:
(low to high) D-A-D-A-D-D

Intro

Moderately slow ♩ = 72

Gtr. 2 * F6/C (slight dist.)

Gtr. 1 (clean)

p
w/ fingers
let ring throughout

mp
w/ fingers
let ring throughout

* Chord symbols reflect implied harmony.

F6/C G/B F5 G5 D5

mf
Harm. - - - - -

mf
w/ slight dist.
Harm. - - - - -

*** F6 G F5 G5 D5 D7

*** Gtrs. *loco*
1 & 2

** Composite arrangement

*** Chord symbols reflect overall harmony.

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Chords: Dm/C, G/B, F5 G5, D5

8va
Harm.

Verse
F6, G, F5 G5, D5

1. I lie a - wake on a long, dark night. I

loco

Chords: Dm/C, G/B, F5 G5, D5, D7

can't seem to tame my mind.

Chords: F6, G, F5 G5, D5

Slings and arrows are kill - ing me in - side. May - be I

p Harm. *mf*

Dm/C G/B F5 G5 D5

can't ac - cept the life that's mine, no. May - be I

Harm. — — — — —

Dm/C G/B F5 G5 D5 Verse F G F5 G5

can't ac - cept the life that's mine. 2. Sim - ple liv - ing is my

8va — — — — — loco Harm. 7 7

D5 Dm/C G/B F5 G5

des - per - ate cry. Been trad - ing love with in - dif - rence, and yeah it

D5 F6 G F5 G5

suits me just fine. I try to hold on but I'm

8va — — — — — Harm. — — — — — w/ bar

12 7 (7)

Gtr. 1

-1/2 -1

D5 Dm/C G/B F5 G5

cal - loused to the bone. May-be that's why I feel a - lone.

loco

Harm. w/ bar

D5 Dm/C G/B F5 G5 D5

Yeah, may-be that's why I feel so a - lone. 'Cause

Gr. 2

Gtrs. 1 & 2

Gr. 1

Gr. 4 (dist.)

p *mf* *f*

Harm.

Gr. 3 (dist.)

mf *f*

Harm.

Chorus

Gtrs. 1 & 2 tacet

D5

Bb5

F5

D5

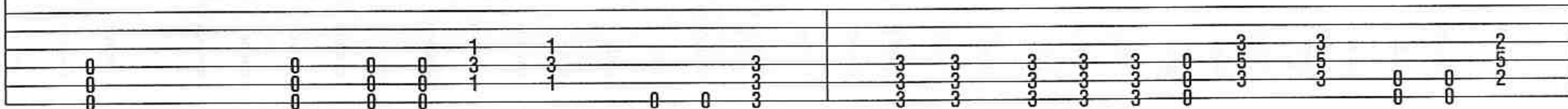
C5

D5

G/B

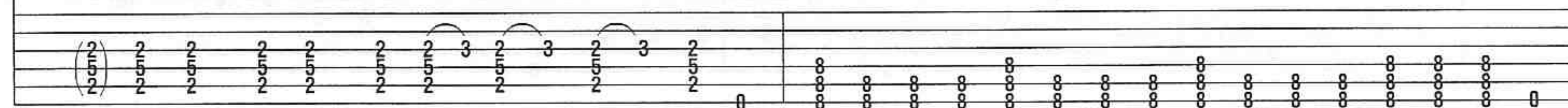


* Gtrs. 3 & 4



* Composite arrangement

Bb5



G5

F5 D5 F5

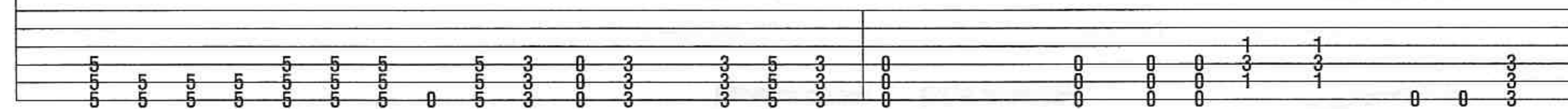
G5

F5

D5

Bb5

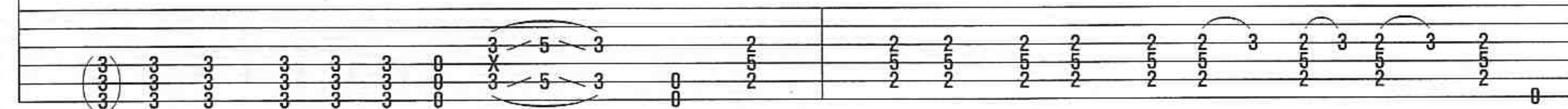
F5



To Coda 2

D5

G/B



Bb5 G5 F5 D5 F5 D5

cov - ered with skin that _____ peels _____ and it just won't

P.M. - - - -

Interlude

Dm/C G/B F5 G5 D5

heal. _____ No, _____ it just won't

Gtrs. 1 & 2

Gtr. 1

Gtr. 2 *divisi*

1/2 (5) 3

Gtrs. 3 & 4

let ring - - - -

Dm/C G/B F5 G5 D5

heal, _____ no, _____ no, _____ no, _____

Gtrs. 1 & 2

Gtr. 3 *tacet*

Gtr. 4

mf

(0)

Verse

F6 G F5 G5 D5

3. The sun shines _____ and I can't a - void the light. _____ I think I'm

pp

(0)

Gtr. 4 tacet Dm/C G/B F5 G5 D5 D7

hold - ing on _____ to life _____ too tight. _____

Gtrs. 1 & 2

F6 G F5 G5 D5

Ash - es to ash - es _____ and dust to _____ dust. _____

8va *loco*

Harm.

Dm/C G/B F5 G5 D5

Some-times I feel _ like _ giv - ing up. _ Yeah I said _

The first system of music features a vocal melody line with lyrics "Some-times I feel _ like _ giv - ing up. _ Yeah I said _". Above the melody are chord markings: Dm/C, G/B, F5 G5, and D5. Below the melody is a guitar melody line. At the bottom are two guitar fretboard diagrams. The first diagram shows frets 0, 3, 0, 0, 3, 3, 2, 0, 0, 0, 3, 5. The second diagram shows frets 5, 3, 0, 0, 0, 0, 5, 3, 5, 3, 5, 7, 5.

Dm/C G/B F5 G5 D5 *D.S. al Coda 1*

some-times I feel _ like _ giv - ing up. _ 'Cause

Gtrs. 1 & 2

Gtrs. 3 & 4

f $\frac{1}{2}$ Harm. * Harm. Harm.

* Harmonic located eight-tenths the distance between the 3rd & 4th frets.

The second system of music continues the vocal melody with lyrics "some-times I feel _ like _ giv - ing up. _ 'Cause". Chord markings Dm/C, G/B, F5 G5, and D5 are present. The system includes guitar melody lines for Gtrs. 1 & 2 and Gtrs. 3 & 4. Gtrs. 3 & 4 have a forte (*f*) dynamic marking and a $\frac{1}{2}$ note value. There are three harmonic markings (Harm. *) on the Gtrs. 3 & 4 line. The fretboard diagrams for Gtrs. 1 & 2 show frets 3, 0, 0, 0, 3, 3, 2, 0, 0, 0, 5, 3, 0. The fretboard diagram for Gtrs. 3 & 4 shows frets 0, 5, (5), 3, 5, 3, 0, 0, 0, 3.8, 0, 0, 3.8, 0, 0, 0, 3.8.

⊕ Coda 1
Interlude

D5 Bb/D

heal. _ It just won't

P.M. - - P.M. - - P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. - - P.M. - -

Coda 1 is an interlude. It features a vocal melody line with lyrics "heal. _ It just won't". Chord markings D5 and Bb/D are present. Below the melody is a guitar melody line. At the bottom are two guitar fretboard diagrams. The first diagram shows frets 5, 0, 0, 5, 0, 0, 5, 0, 0, 5, 0, 0, 5, 6, 5, 0. The second diagram shows frets 1, 0, 0, 1, 0, 0, 1, 0, 0, 1, 0, 0, 1, 0, 0, 3, 5, 3.

D5 B♭/D

heal, _____ no. The

P.M. - - P.M. - - P.M. - - P.M. - - P.M. P.M. P.M. - - P.M. - - P.M. - - P.M. - -

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0 3 1 0 1 0 0

Bridge D5 B♭/D

day re - minds me of you. The night hides your

sim.

5 0 0 5 0 0 5 0 0 5 0 0 5 6 5 0 1 0 0 1 0 0 0 1 0 0 0 1 0 0 0 3 5 3 0

D5 B♭/D

truth. The earth is a voice speak - ing to

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0

D5 B♭/D

you. Take all this pride and leave it be

5 0 0 5 0 0 5 0 0 5 0 0 5 6 5 0 1 0 0 1 0 0 0 1 0 0 0 1 0 1 5 3 0

D5 Bb/D

hind 'cause one day it ends. One day we

D5 Eb5 D5 Bb5 D5 Bb5 A5 Bb5 D5 Bb5 C5 Bb5

die. Be - lieve what you will, that is your

A5 D5 A5 Bb5 A5 D5 G5 A5 Bb5 D5 Bb5 D5 Bb5

right but I choose to win. I choose to

G5 F5 D5 F5 D.S. al Coda 2 G5 F5

fight, to fight. 'Cause

Gtrs. 3 & 4

Gtr. 5 (dist.)

w/ slide mp

⊕ Coda 2

Outro

Bb5 G5

cov - ered with skin that _____ peels _____ and it just won't.

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

Bb5 G5

cov - ered with skin that _____ peels _____ and it just won't

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

Bb5 G5 F5 D5 F5 G5 F5

cov - ered with skin that _____ peels _____ and it just won't

P.M. - - - - - P.M. - - - - -

D5 rit.

heal. _____

rit.

Words and Music by Mark Tremonti and Scott Stapp

Intro
Moderately slow ♩ = 75

Gtr. 3 (dist.)
Bb
Bbsus4
Bbadd4
mp
let ring throughout

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtr. 1
Rhy. Fig. 1
End Rhy. Fig.

1/2 1/2

0 9 (9) 9 0 9 (9) 0 10 0

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtr. 2
mf

1/2 1/2

0 9 (9) 9 0 7 7 7 7 7 7 7 7 7 7 5 5

The musical score is divided into three systems, each with a guitar, bass, and drum part.

Guitar Part: The first system shows a melodic line in B-flat major (one flat) and 12/8 time. The second system continues the melody with a key signature change to B-flat major (one flat) and a 12/8 time signature. The third system shows the melody continuing with a key signature change to B-flat major (one flat) and a 12/8 time signature.

Bass Part: The first system shows chords labeled Bb, Bbsus4, and Bbadd4. The second system shows a 12/8 time signature. The third system shows a 12/8 time signature.

Drum Part: The first system shows a rhythmic figure (Rhy. Fig. 2) and an ending rhythmic figure (End Rhy. Fig. 2). The second system shows a 12/8 time signature. The third system shows a 12/8 time signature.

Gr. 3 tacet
Gm(add9)

Fadd4

Bbadd9

Bb

Bbadd9

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

mf
w/ clean tone

The musical score for guitar tracks 1 and 2 consists of two staves. The top staff is a standard musical notation in G major, featuring a melodic line with various chords and a dynamic marking of *mf* w/ clean tone. The bottom staff is a guitar-specific notation showing fret numbers (0, 2, 4, 7, 9) and a rhythmic pattern. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or chords. The overall structure is a continuous melodic and rhythmic sequence.

Verse

Gm(add9) Fadd4 Bbadd9 Bb Bbadd9

1. To what do I owe this gift my friend? My life, my love, my soul?

2. What you gonna do with your gift, dear child? Give life, give love, give soul?

mp

P.M. - - - - -

mp

P.M. - - - - -

Gm(add9)

Fadd4

Bb add9

Bb

Bb add9

— I've been danc-ing with the dev-il way — too long — and it's mak-ing me — grow old, —
— Di-vid-ed is — the one — who danc-es for the soul — is so — ex-posed, —

Gm(add9)

Fadd4

Eb majl 1

Eb maj9

mak-ing me grow _____ old, _____ yeah. _____
so ex- posed. _____

Gtrs. 1 & 2

§ Chorus

3rd time, Bkgd. Voc.: w/ Voc. Fill 1

Bb

 Bb/A

Let's leave, — oh, — let's get a - way. Get lost — in time, —

Rhy. Fig. 4

The first system of musical notation for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B-flat4. A slur covers the next two measures: the first contains a quarter note C5 and a quarter note D5, while the second contains a quarter note E5 and a quarter note F5. This is followed by a quarter rest, then a quarter note G5, and a half note A5. The system concludes with a quarter note B-flat5 and a quarter note C6.

 f

w/ slight dist.

2nd & 3rd times, w/ dist.

[illegible]

Gm(add9)

Fadd4

Eb maj9

 Bb/D

Eb maj9

where there's no reason left to hide. yeah.

End Rhy. Fig. 4

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some beamed sixteenth notes. There are several slurs and ties indicating phrasing. The system ends with a double bar line.

[illegible]

Voc. Fill 1

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one flat (B-flat). The melody begins with a quarter note on G4, followed by a quarter rest, a quarter note on A4, and a quarter note on B4. The staff continues with a quarter rest, a quarter note on A4, and a quarter note on G4.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

To Coda

Bb

Bb/A

Let's leave, oh, let's get a - way. Run in fields of time.

Gm(add9) Fadd4 Bb/A Ebmaj9 Bb/D Ebmaj9

where there's no rea - son left to hide.

I. Interlude

Bb/D Gm(add9) Fadd4 Bbadd9 Bb Bbsus2

No rea - son to hide.

Gtrs. 1 & 2

mp

Gm(add9) Fadd4 Bbadd9 Bb

2. Interlude

Gtr. 2 tacet

Bb Bbsus4 Bb Bbsus4

Gtr. 1

Gtrs. 1 & 2

mf w/ slight dist. 1/2

12 12

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 5 & 5A (2 times)

B \flat

B \flat add4

no rea - son to hide, —

(There is no rea - son to hide, —

B \flat

B \flat add4

no rea - son to hide, —

there is no rea - son to hide.) —

B \flat

B \flat sus4

Gtr. 1

mp

12 12

0 9 9 (9) 0 9 9 (9) 0 10

Gtr. 2

12 12

0 9 9 (9) 0 9 9 (9) 0 10

pp

12 12 12 12 12 12 12 12 12 12 12 12 12 12

pp

(10)

Don't Stop Dancing

Words and Music by Mark Tremonti and Scott Stapp

Verse

Slowly ♩ = 68

G/B Dadd4/F# Cadd9 G/B Gsus2/A

1. At times, life is wick-ed and I just can't see the light. _____ A

Gtr. 1 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

mp
let ring throughout

TAB

Gtr. 1: w/ Rhy. Fig. 1

G/B Dadd4/F# Cadd9 G/B Gsus2/A

sil - ver lin - ing some-times is - n't e - nough _ to make some wrongs seem _ right. _

Gtr. 2 (elec.)

mp
w/ clean tone
let ring throughout

G Dadd4/F# Cadd9 G/B

What-ev - er life _ brings, I've been through ev - 'ry-thing and now I'm on my knees _ a - gain. But I

Gtr. 2

Gtr. 1

Pre-Chorus

Asus2

Am

Asus2

Cadd9

know I must go on. Al-though I hurt, I must be strong be-cause in -

* Gtrs. 1 & 2 Rhy. Fig. 2

* Composite arrangement

Em(add9)

Cmaj7

D7sus²/₄

side I know that man - y feel this way.

Gtrs. 1 & 2 End Rhy. Fig. 2

* Gtr. 3 Rhy. Fig. 3 (elec.)

End Rhy. Fig. 3

f w/ dist.

*Doubled throughout

Chorus

Gtrs. 1 & 2 tacet
G

D5/A

Aadd9/C#

Chil - dren, don't stop danc - ing. Be - lieve -

Gtr. 3 Rhy. Fig. 4

Cadd9 G D5/A Aadd9/C#

you - can fly a - way, a - way.

End Rhy. Fig. 4

Interlude

C5 G6/D Dadd4 Gtr. 3 tacet Cmaj7/G G

Gtrs. 1 & 2 Rhy. Fig. 5 End Rhy. Fig. 5

Gtr. 3

pp

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 5 G6/D Dadd4 Cmaj7/G G

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times) G6/D Dadd4

2. At times life's un - fair and you know it's plain to see.

Cmaj7/G G G6/D Dadd4 Cmaj7/G G

Hey God, I know I'm just a dot in this world. Have you for - got a - bout me?

G6/D Dadd4 Cmaj7/G G

What - ev - er life brings, I've been through ev - 'ry-thing and now I'm on my knees a - gain. But I

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Asus2

Am

Asus2

Cadd9

know I must _ go on. _ Al-though I hurt, I must _ be strong _ be-cause in -

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtr. 3: w/ Rhy. Fig. 3

Em(add9)

Cmaj7

D7sus $\frac{2}{4}$

G

D5/A

side I know _ that man-y feel _ this way. _ Chil - dren, _ don't _ stop

Aadd9/C#

Cadd9

G

D5/A

danc - ing. _ Be - lieve _ you _ can fly _ a - way, -

Aadd9/C#

C

a - way. _

Gtr. 4
(elec.)

8va

f

w/ dist.

10 12 12 14 14 15 15 15 17 (17)

Rhy. Fig. 6

End Rhy. Fig. 6

Guitar Solo

G D/F# G5 C G/B C5

loco

Rhy. Fig. 7

End Rhy. Fig. 7

Gtr. 3: w/ Rhy. Fig. 7 (2 times)

G D/F# G5 C G/B C5 G D/F# G5

Gtr. 4

C G/B C5

Bridge

D5/A Aadd9/C# C G

Am I hid - ing in the shad - ows? For -

Gtr. 4

pp

Rhy. Fig. 8

Gtr. 3

End Rhy. Fig. 8

Gr. 3: w/ Rhy. Fig. 8 (2 1/2 times)
Gr. 4 tacet

D5/A Aadd9/C# C G D5/A Aadd9/C#

get the pain and for - get the sor - rows. Am I hid - ing

C G D5/A Aadd9/C#

in the shad - ows? For - get the pain and for -

Pre-Chorus

Gr. 3 tacet

G

C

get the sor - rows. But I know I must go on. (Go on. Al-though I

Gr. 3

Gtrs.
1 & 2

D

Aadd9/C#

hurt, I must be strong be - cause in - side I know that man - y feel this way. -
be strong, feel this way.)

Chorus

Gr. 2 tacet

G

D

Dsus4

Aadd9/C#

Cadd9

Chil - dren, don't stop danc - ing. Be - lieve.

Gr. 1

Cadd9 G5 D Dsus4

you — can fly — a — way, —

Cadd9 Gtrs. 1 & 2 tacet C5

a — way, —

Gtr. 1 Gtr. 3 semi-P.M. —

Gtr. 2

Chorus

Gtr. 3: w/ Rhy. Fig. 4 G D5/A Aadd9/C# Cadd9

Chil — dren, — don't — stop danc — ing. — Be — lieve — you — can fly —

G D5/A Gtr. 3: w/ Rhy. Fig. 6 Aadd9/C# C

a — way, — a — way, —

Gr. 3: w/ Rhy. Fig. 4

G D5/A Aadd9/C#

Chil - dren, don't stop danc - ing. Be - lieve .
(Am I hid - ing in the shad - ows? For -

Cadd9 G D5/A

get the pain and you can fly for - get the sor - rows. a - way, -

Gr. 3: w/ Rhy. Fig. 6

Aadd9/C# C

Am I hid - ing a - way. in the shad - ows?)

Outro

G/B D/F# Cadd9 G/B

Am I hid - ing in the shad - ows?

Gr. 1

mp

D/F# Cadd9 *rit.* G/B

Are we hid - ing in the shad - ows?

Lullaby

Words and Music by Mark Tremonti and Scott Stapp

Gtrs. 1 & 3, Drop D tuning:
(low to high) D-A-D-G-B-E
Gtr. 2 tuning:
(low to high) E-A-D-G-B-D

Intro

Slowly ♩. = 48

Gtr. 1 * Bm
(nylon-str. acous.)

Chord symbols: Bm, A, G, D5, Bm, A, G, Dsus2

mp
w/ fingers

TAB

12	11	11	9	9	7	7	0	12	11	9	7	7	9	7	9	0
9	0	7	0	5	5	0	0	9	0	7	0	5	5	0	0	0

*Chord symbols reflect implied harmony.

Verse

Bm

Chord symbols: Bm, A, G, D5, Bm, A

1. Hush, my love, now don't you cry. Ev - 'ry - thing will
2. Oh, my love, in my arms tight. Ev - 'ry day you

TAB

12	11	11	9	9	7	7	0	12	11	9	9	7	7	9	0
9	0	7	0	5	5	0	0	9	0	0	0	0	0	0	0

Chord symbols: G, D5, Bm, A, G, D5

be all right. Close your eyes and drift in dream.
give me life. As I drift off to your world, will

TAB

7	9	7	7	0	0	12	11	11	9	9	7	7	0	0	0
5	5	0	0	9	0	7	0	5	5	0	0	0	0	0	0

Bm A G D5 Em G D

Rest in — peace — ful sleep.
rest in — peace — ful sleep.

I

Chorus

Em G Bm A Em G

If there's — one — thing — I hope — I showed — you, if there's — one — thing I
know there's — one — thing — that — you showed — me, I know there's — one — thing

Bm A D Bm A tempo Em G

hope — I showed — you, hope that I — showed — you: just give — love — to
that — you showed — me, that you — showed — me: }

To Coda ⊕

D Em G D

all. Just give — love — to all.

Interlude

Em G D D Bm A

Just give love to all.

G D5 Bm A G D5 *D.S. al Coda*

⊕ Coda

D Em G

all. Just give love to

D Em G D

all. Let's give love to all.

Outro

Em G D Em G

Let's give _ love _ to all. _ Just give _ love _ to

Gtr. 2 (nylon-str. acous.)

mp

Riff A

Gtr. 1

D Em G D

all. _ Let's give _ love _ to all. _

Gtr. 2: w/ Riff A

End Riff A

8va

Gtr. 3 (nylon-str. acous.)

mp

Em G D Em G

Just give love to all. Let's give love to

Gtr. 3 8va

Gtr. 2

Gtr. 1

p

D

all.

8va-----

p

14

p

7

mp

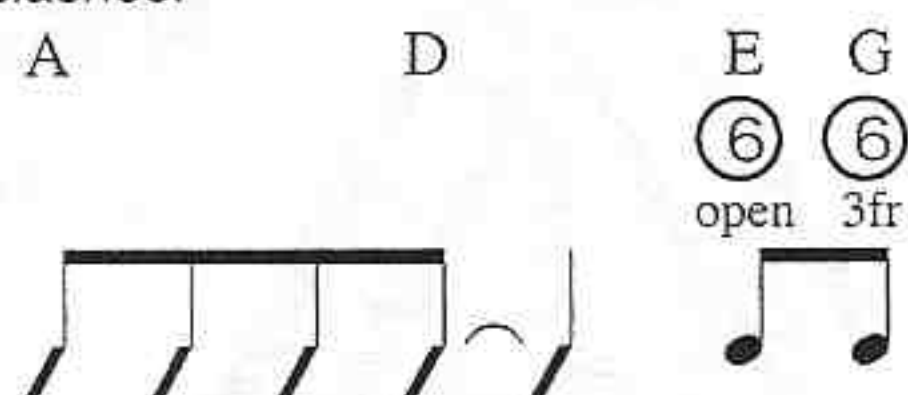
Guitar Notation Legend

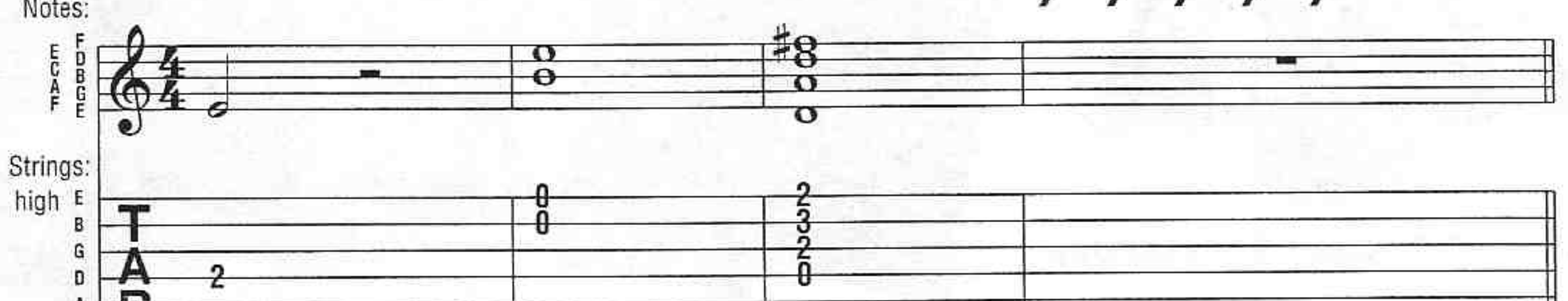
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

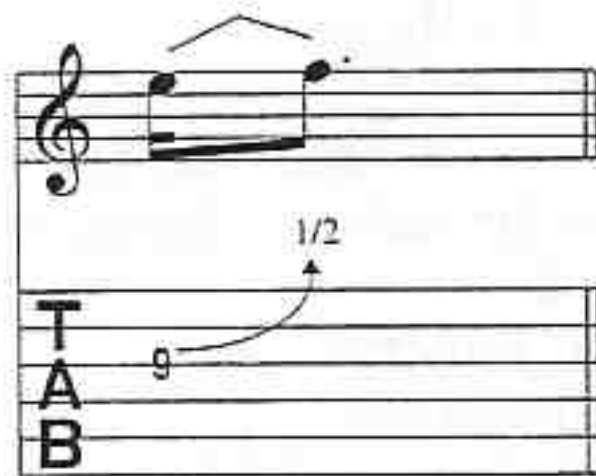
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

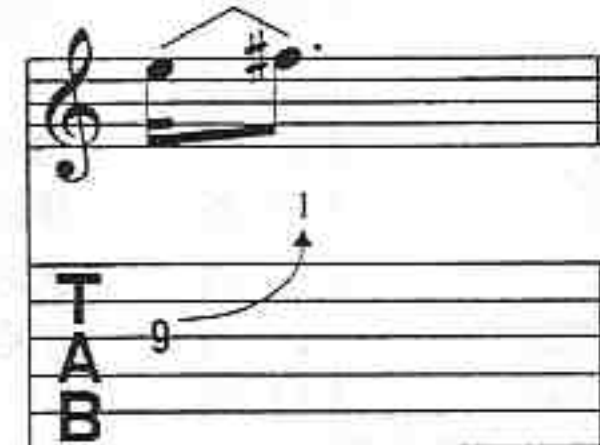
Strings: 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.



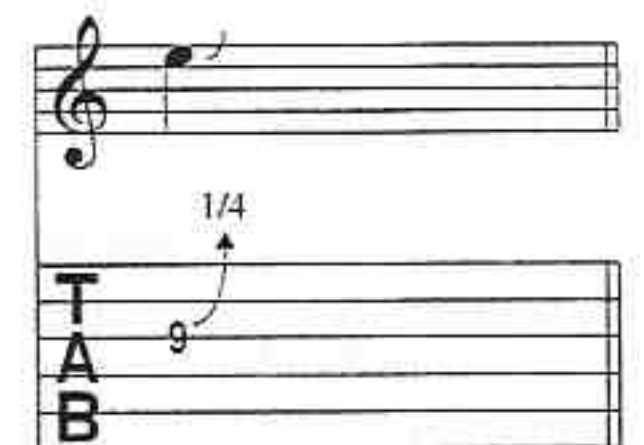
WHOLE-STEP BEND: Strike the note and bend up one step.



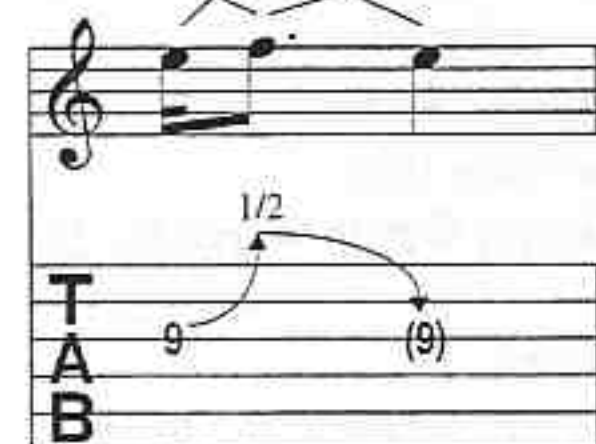
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



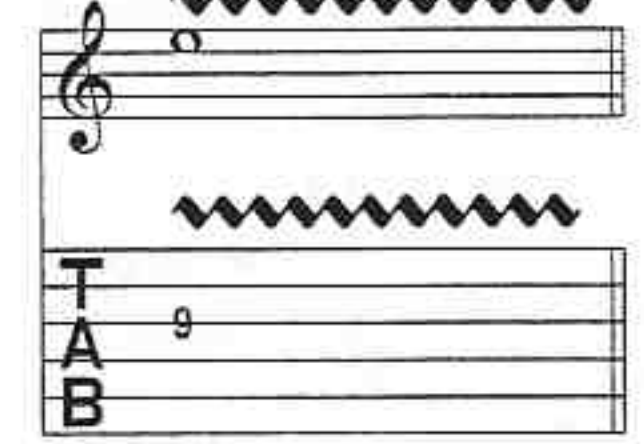
PRE-BEND: Bend the note as indicated, then strike it.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



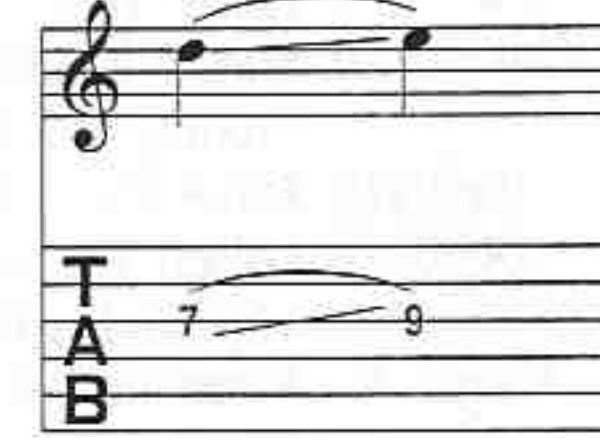
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



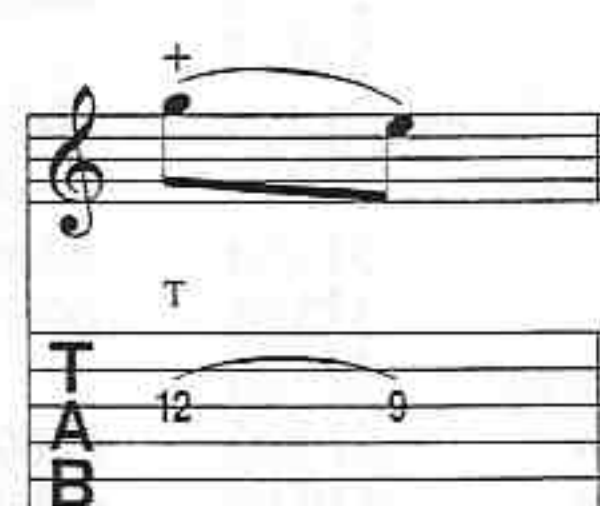
SHIFT SLIDE: Same as legato slide, except the second note is struck.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



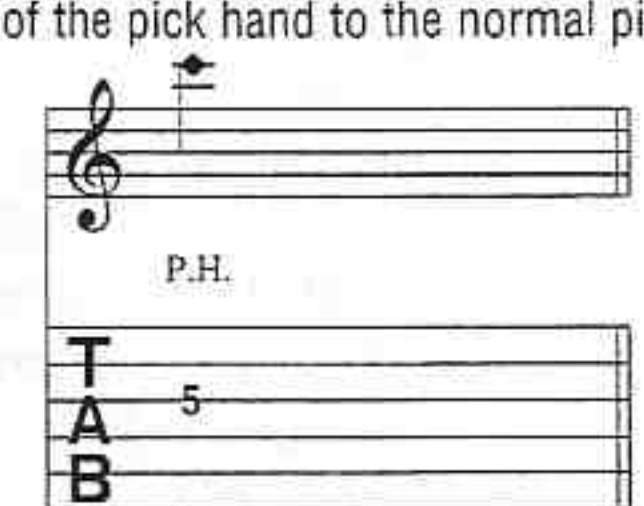
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



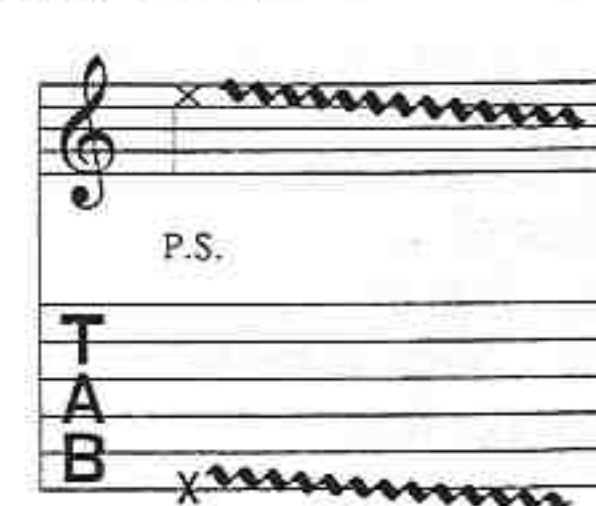
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



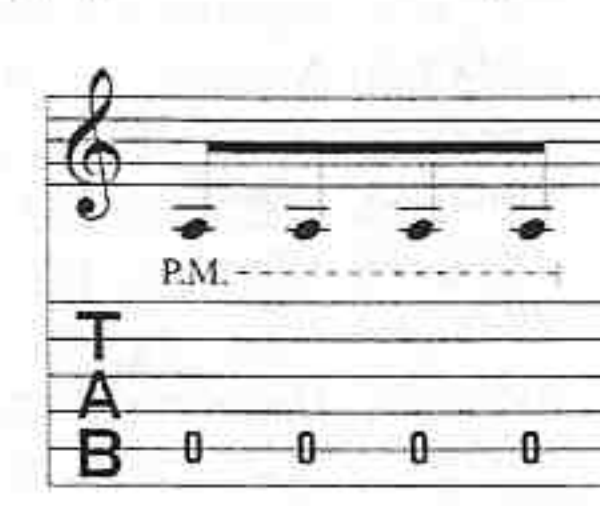
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



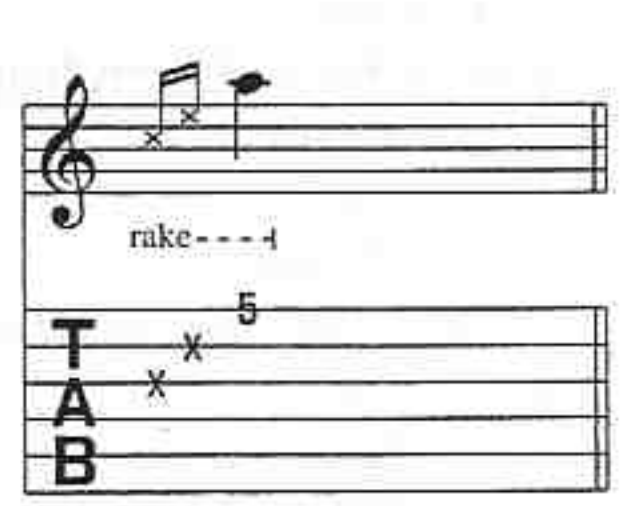
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



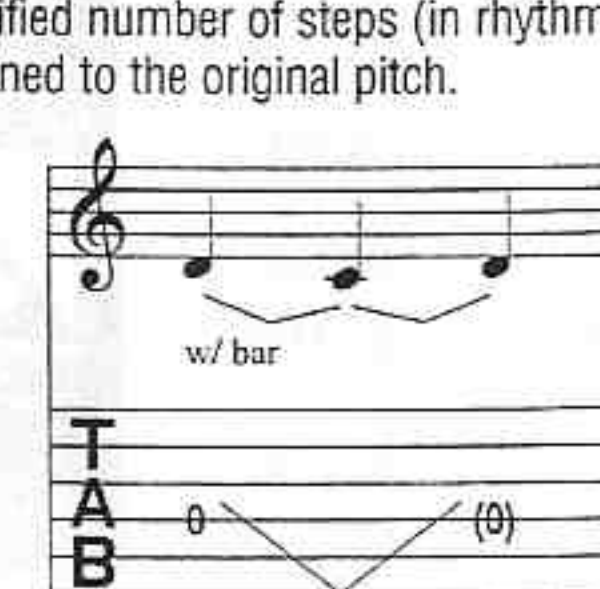
RAKE: Drag the pick across the strings indicated with a single motion.



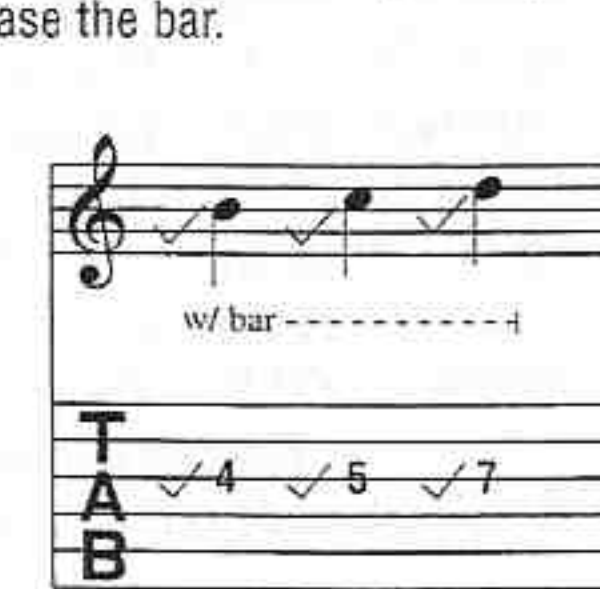
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.




VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



CREED

bullets

freedom fighter

who's got my back?

signs

one last breath

my sacrifice

stand here with me

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